

AUTHOR & JOURNALIST

IT'S A
FUNNY
THING

ROBERT FONTAINE

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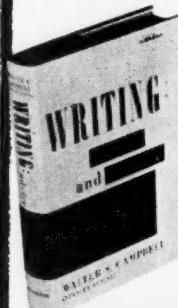
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Author & Journalist

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When you become an editor of a writer's magazine, you are no longer quite the same person you used to be. Always you are aware of an implied trust that gives you no rest. Thousands of writers confidently look forward to each issue of the magazine, not merely for what *A&J* will contain this month but also and more importantly for the calm judgment, the experienced eye, the sincere personal interest that go into the making of a writer's magazine.

Your editors do not forget this. It is the compulsion that has made them want to do the job in the first place. It is the drive that sharpens a "nose for news." Let there be a hint of a new magazine, and the pursuit of complete information follows. Should a publication get a new editor, intimate that the format will be altered, or, happy day, the word rate increased, your editors are spurred to an intense hunt for more facts with a zeal worthy of Dick Tracy himself.

Market news, the throbbing heartbeat of a writer's magazine, is only a sterile pump without the steady flow of helpful articles that show you how to write what editors want; that fill in the background to creative effort; that convey the sense of triumph of successful authors, the victory over discouragement and self-flagellation almost every beginner experiences.

The editor's responsibility is much greater than merely to appraise the manuscripts that come unsolicited. Shamelessly, he exploits friends and acquaintances if he believes they have something to say writers want to know. A friendly moment of shop talk with a fellow writer may suddenly bring an intense glint to the editor's eyes. With unseemly impatience he disregards what is being said and demands, "Why don't you write an article for *A&J* about this? It's just what writers want to know. Can you have it ready for the next issue?" And so he virtually bludgeons the writer into agreeing. The next time they meet the author may remain mum or ignore the editor. But always there is the sustaining satisfaction that readers got a good tip, or .

a fine bit of inspiration, or a new and vital addition to his know-how.

This constant pursuit of what is helpful to writers goes back a long time. A young fellow smoking his first pack of cigarettes and still a bit awed by the Colorado mountains after living in the ugly canyons of New York City hunted up Willard Hawkins who then was publishing a little pamphlet called *The Student Writer*. Hardly more than a folder, the paper already had begun to attract attention because of Willard's excellent good commonsense about writing, his strict honesty and lively sense of news. Your editor teamed up with Willard, the magazine was enlarged and soon after renamed *The Author & Journalist*, which name has been maintained since, with the exception of the streamlining by the present Four who dropped *The* from the title.

The years have been good to *A&J*. Many leading writers, such as Harry Stephen Keeler, Homer Croy and H. Bedford Jones, would write for no other author's publication. Editors too learned to respect the magazine and its careful reporting of market news. Since 1916 the *A&J* tradition of integrity and helpfulness has grown, and though it has seen several changes of ownership and editorship, each person to come behind the editorial desk has been fired with the same zeal. Now, well past a quarter century, the pattern is clear and will not be altered, except to bring about improvements of unquestioned merit.

Your editor who has had his finger in the pie through all the changes of ownership has come to look upon *A&J* not as a job or a property, but as a sort of timeless association with writers, beginners, those already on the way up, and the "big names." And as always in a long view that spans many years, the best memories are tied up with those who are eager and determined and unafraid of the cost of success yet to be won. D.R.

- *A&J* -

Robert Fontaine has been earning a significant name in many fields, including writing for the theater; but for this issue we asked him to give us his slant on writing the very popular short humorous pieces he has been contributing to *Saturday Evening Post*. Mr. Fontaine lives in Springfield, Mass.

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*Extra charg fur this last remark.
It's a joak—Artemus Ward*

IT'S A FUNNY THING

ROBERT FONTAINE

One of the first things I learned during the years I was writing humorous pieces and getting no response whatever from editors with the exception of brief notes asking me to enclose a stamped envelope, was that humor has to have an emotion back of it.

It need not be a loving emotion; it can be an angry one so long as there is some feeling behind the piece. If you just write funny things for the sake of being funny, nonsense, that is, you get nowhere unless you happen to write *Alice in Wonderland*.

Writing humor that does not come close to the joys and angers of life is like balancing a broomstick on the end of your nose. You can't do it successfully very often and when you do, not very many people care.

My own short humorous pieces have nearly all been based on actual happenings to myself or my wife or my children. Nine times out of ten what you read and I hope chuckle at in the *Saturday Evening Post* is something you would have chuckled at right here in the livingroom as it happened.

Let's take an example of a recent Post Script piece. It had to do with a fellow who wanted a glass of water. He asked his wife for it casually and the whole thing ended up with inviting friends in for a party.

Now this didn't actually happen. What happened was that I asked my wife for a glass of water. I was working in the study and she was working in the kitchen which the plumbers thoughtfully put close to the water faucet. Thus, she was in a fine position to turn on the cold water, hold a glass under it and quench my thirst. I believe I had been writing a piece about an Arabian spy or something and the desert had got me.

Well, she didn't bring me the water. She wanted to know if I wouldn't like some tea. I said, no. Just some water. Then she thought maybe I would like ginger-ale but we didn't have any. I said no. She said she would like a cup of tea herself and she went next door to ask Mrs. Erikson if she wouldn't like a cup of tea. She and Mrs. Erikson had tea. I got up and got myself a glass of water.

As I was drinking the water I started to

chuckle because it seemed funny to me that all I wanted was a glass of water and what I got was Mrs. Erikson. Then I wrote the piece. Well, I didn't write it off the bat. I was still in the desert. I made a note, "glass of water." The next day I wrote the piece.

Usually the pieces that turn out the funniest are the ones based on happenings that irritate you at the moment. Then, after the irritation is gone, you start to grin and say, O, shucks, I'm a lucky guy. I have a nice wife and kids. What am I sore about? Then you see the thing from a funny point of view and you write it.

This isn't concrete, practical advice, I know. I am trying to work into that. There is no use to say how many words to write and whom to send them to unless first you have something funny to say.

What makes pieces funny I think is taking some incident that is really a little awkward, annoying, deflating and then exaggerating it ever so slightly. If there is any big secret about writing short humorous pieces that is it.

I just finished a piece about how women in super-markets at the check-out counters pack much more efficiently than men. It happens to be true that I always take my wagon full of groceries to a girl. They always get it neatly into one bag. The men always throw everything in carelessly and something busts the bag or falls out or something before you get home.

Those are the facts. I tell them almost exactly in the piece with the slight exaggeration. Here it is. Instead of telling how neatly the girl packs, I go on and say she also points me toward the door and, if it is a nice spring day, blows me a kiss.

It is the little extra foolishness coming right on top of what is a recognized situation that makes the piece funny. Not too much. Just enough. Like love and garlic.

You will note that it is not *impossible* for the girl at the cash register to point me toward the door and blow a kiss. It is just highly unlikely.

There is also fun in style. This is one of the most subtle things. You will notice that

this piece is written in a sort of dogged, solemn, exaggerated simplicity.

A trick in writing short humor pieces is to "cast against type," as they say in Hollywood. If you are writing about some utterly trivial thing like the flavor on the back of postage stamps, it is amusing to write with all the bombastic flowering of a senator.

On the other hand if you are writing on a significant subject like marriage, divorce, love, then a sort of dumb style is amusing. I wrote a piece for the *Post* some time ago about courtship, I think it was. The style was like this, "A lot of fellows is growing up these days to become husbands no matter what they say now." A serious piece on this subject would have a different style. Like: "The preliminaries to marriage, or courtship, are usually, at least in our society, underestimated in the effect they have on preparing the youth etc. etc. . . ."

A lot of fun can be had with words, but it is unwise to depend on this sort of humor for any more than flavoring. For example, in naming over a lot of true names of flowers you can insert a foolish one which, on first glance, seems to fit. Like this: "Spring flowers consist of daffodils, trailing arbutus, jack-in-the-pulpit and Mrs. Grayson's Wort."

Notice this simple arrangement is built from true flowers with increasingly silly names to a completely non-existent flower. (If there is a Mrs. Grayson's Wort, I apologize.)

Burlesque is often funny. The trouble with writing such pieces, however, is that once the reader gets the hang of it he can be just as funny as you, so you have to be short and sweet. Documents, income tax blanks, mail order catalogue blanks can all be burlesqued. Instructions for putting together a pre-fabricated house can be made funny. Notes on how to use a new tool of some sort are always written in a baffling style that does more harm than good and is easily burlesqued.

Like this. Say you are reading instructions for a pre-fabricated house. "(7) Place chimney on roof. Glue (a3) to (b3). Note: In de luxe models swallow's nest (pre-fabricated) is included.

"(8) Place lightning rods (7, 9, 11) on chimney. WARNING: Walls should be up before roof is put in place."

Stuff like that there.

Then we come to the "itemized" short humor piece. This is one that goes back for years. It consists in a list of dialogue quotations or statements that fit under one list. Oh . . . say . . . uh . . . QUESTIONS YOU SHOULDN'T HAVE ANSWERED

1. Dear, what did you do with my old slippers?
2. Could I have a minute of your time on behalf of the Orkney Oilcloth Company?
3. Papa, why can't I have twin brothers?
Etc. Etc.

Frankly, however, I believe the writer who wants to make headway as a humorist is much better off by writing, with slight exaggeration, and a good heart, about the amusing incidents of everyday life. If he can be brief, if he can be patient, and if he can chuckle at his own misfortunes he will have no trouble. What is more important, he will learn to understand character, to understand the true basis of humor which is in the heart and not the head, and he will be well on his way to being a fine writer of any type of material.

Perhaps a note about markets and editors might be helpful, although I am not quite sure. My own knowledge of markets is confined to *Colliers*, *This Week* and *The Saturday Evening Post*. In fact it is almost entirely confined to *The Saturday Evening Post*.

For years the editor of that esteemed journal (I believe it was Benjamin Franklin at the time I started), consistently sent back my humorous pieces. One day out of a clear sky, one was purchased. Since then they have been purchased with regularity. I think this is merely the result of learning, polishing, working, and finally getting to understand what was funny to the average person and what wasn't. As it turns out what was funny to most people is what is funny to me.

Mr. John Bailey edits the Post Script department that publishes short humor. He is a gentleman, a scholar and a good judge of what's funny, as well as being a humorist and cartoonist himself.

If you have possibilities I am sure he will encourage them. If not, I hardly think he will have time to be gentle and suggest you try the retail store business.

His notes he nearly always keeps quite brief, probably because SEP's stationery is short. Sometimes he writes a note as brief as:

Dear Mr. Fontaine:

Check tomorrow.

J.B.

Remarkable how much warmth and friendship he can get into such a small space!

The editors of *This Week* are, I presume, equally charming, although they do not buy as many pieces as Mr. Bailey. Gurney Williams, I think, reads short humor at *Colliers*, and while I have never sold them anything
(Continued on Page 33)

THE SUMMER CONFERENCES

Bread Loaf, the oldest of the summer writers' conferences, is twenty-five years old this summer. During this quarter century the idea of the summer get-together of writers has spread throughout the country.

Heaviest concentration of the various conferences is in the East and the Midwest; the Rocky Mountain area has four; the Southwest has three; the Pacific Coast has none, with the abandonment, this year, of the Pacific Northwest Writers' Conference formerly held at the University of Washington, Seattle.

Traditionally the word *conference* has been applied to most of the sessions. The word serves to indicate the general method used by most of them: a relatively short period of time during which less experienced or beginning writers may attend sessions led by established writers, hear lectures on writing and marketing, and secure criticism of manuscripts. In addition to the writer-leaders, agents, editors, and publishers' scouts frequently attend to make contact with promising writers. In the past a number of successful manuscripts have first been read by editors at these conferences, but with the multiplication of the number of the sessions throughout the country, the discovery of three or four "ready" manuscripts in each conference would probably now be considered exceptional.

A few of the meetings are given other names, to indicate slightly different plans from those of the regular "conference." *Workshop* is used in a few instances, apparently with the indication that the meetings are directed more toward a working situation for the attendants; some of the workshops are also longer than the conferences. *Colony*, *center*, *institute* are also used for titles.

Both the popularity and the longevity of the summer conferences indicate that the idea is here to stay and that the various conferences are at least in some measure answering some of the needs of inexperienced writers. That a large proportion of the meetings are under the auspices of various universities is an indication that the summer programs are a part of the efforts of many colleges and universities to extend their services to the training of writers—a trend particularly noticeable during the last decade and a half.

What the writer will get from attending a summer conference will depend, of course, upon many factors. The conferences usually offer lectures and discussions on writing, plus criticism of manuscripts. If the writer has need of those to aid his own development, he may well find a conference helpful and stimulating. What he takes from the conference is likely to depend upon his own willingness and ability to participate, and, of course, upon the abilities of the leaders *to teach and to be helpful*.

The writer has to pick and choose carefully upon those qualities. Sometimes, if he can attend a conference at all, he will have to consider only those closest at hand or with the lowest tuition cost; if he is fortunate enough to be able to widen his choices, he may select more carefully to secure the leaders who, in his judgment, will help him the most.

Conference leaders have long noticed two vitiating aspects of their work: (1) Tuition is normally as low as possible, so that the conferences are often used as inexpensive vacations by people who are not seriously interested in writing. (2) The employment of well-known writers to some extent encourages "celebrity-hunting," that is, attendance chiefly for the purpose of sitting at the feet of the famous. Various conferences have made efforts to control this problem by requiring sample writings from those who wish to attend or by employing other systems of selecting what seem to be the most promising writers. The longer workshops perhaps automatically avoid these problems to some extent.

A&J has contacted all the known conferences for the summer of 1950. The list, with brief details, is given here. In each area, interest can be followed up by requesting the conference or workshop bulletin from the director.

Beersheba Springs Writers Conference. Beersheba Springs, Tenn. (Sponsored by University of Tennessee Junior College, Martin, Tenn.). Harry Harrison Kroll, director. Aug. 20-Sept. 2. Workshops in novel, short story, article, play, religious fiction.

Bread Loaf Writers' Conference. Middlebury College, Middlebury, Vt. Theodore Morrison, director. Aug. 16-30. Tuition \$130-\$155 for contributors, including board and room; \$105-\$130 for auditors. Staff members include Robert Frost, Catherine Drinker Bowen, Fletcher Pratt, William Sloane, Mark Saxon, John Mason Brown, John Ciardi.

Chautauqua Writers' Conference. Chautauqua Lake, N.Y. Margaret Widdemer and John Holmes, co-chairmen. July 24-Aug. 11. Miss Widdemer conducts work in prose, Mr. Holmes the work in poetry.

Corpus Christi Fine Arts Colony. 1114 7th St., Corpus Christi, Tex. June 1-14. Courses in fine arts in addition to poetry and fiction writing under Robert P. Tristram Coffin.

Florida Writers' Workshop. Florida Writers' Colony, Venice, Fla. Joseph Lawren, director. Association between inexperienced and experienced writers "upon terms and fees mutually agreed upon." No dates listed.

Fordham University's Summer Institute of Professional Writing. Fordham University, The Bronx, N. Y. Rev. Alfred J. Barret, director. July 5-Aug. 13. Various courses offered at various tuition fees. Course leaders include Herschel Brickell, Anne Fremantle, David Marshall, Edward A. Walsh, Charles J. Feiten.

Huckleberry Mountain Workshop-Camp. Hendersonville, N. C. Evelyn G. Haines, executive director. Class work June 26-Aug. 27. Work in several arts, including writing. Staff members include Edwin Osgood Grover, Vivian Larimore Rader, Georgia Nicholas, Edwin Granberry. Tuition \$10 per week, with various charges for living accommodations.

Indiana University Writers' Conference. Bloomington, Ind. Richard B. Hudson, director. Conference for young writers, July 9-July 15; regular conference, July 16-July 22. Fees vary from \$15 to \$20. Staff members include John Crowe Ransom, Allen Tate, Lillian Smith, Caroline Gordon.

The Kenyon School of English. Gambier, Ohio. Charles M. Coffin, dean. June 22-Aug. 5. A school in graduate study and criticism rather than in writing. Courses taught this summer by Kenneth Burke, William Empson, L. C. Knights, Robert Lowell, Arthur Mizener, Philip Blair Rice, Delmore Schwartz, Austin Warren.

League for Vermont Writers has an annual meeting; information may be secured from Murray Hoyt, president, Middlebury, Vt.

Marlboro Fiction Writers Conference. Marlboro College, Marlboro, Vt. Walter Hendricks and John Farrar, co-directors. Aug. 16-Aug. 30. Courses in novel and short story; tuition \$100. Edmund Fuller conducting novel course, Mavis McIntosh conducting story course. Lecturers will include Charles Jackson, Dorothy Canfield Fisher, Shirley Jackson, Elizabeth Page.

Mexico City Writing Center. Mexico City College, San Luis Potosi 154, Mexico. D.F. Margaret Shedd, director. Two sessions per year, first one June 19-Sep. 1. Tuition \$100. (Margaret Shedd may also be contacted at 1616 La Vereda, Berkeley, Calif.)

Michigan Conference for Writers. Details, when available, may be secured from Margaret Seaton, Detroit Forum, Detroit.

Mid-American Regional Writers Conference. Kansas State College, Manhattan, Kans. Earle Davis, director. June 19-June 30. In addition to regular courses, special stress available on preparation of manuscripts for farm and home magazines. Staff members will include John Bird, Nelson Antrum Crawford, Kenneth Davis, J. Frank Dobie, T. Swann Harding, Russell Lord.

Midwestern Writers Conference. Suite 540, 410 S. Michigan Ave., Chicago. Alice Manning Dickey, director. July 10-July 16. Tickets for various clinics and participation at varying rates. Prizes offered for winning manuscripts.

Missouri Writers Workshop. University of Missouri, Columbia. William Peden, director. June 19-June 24. Tuition \$15 for each class, \$10 for each additional; room and board, \$20. Commercial and literary short story, novel, non-fiction, playwriting, poetry, juvenile writing. Staff and lecturers include Vincent McHugh, Donald F. Drummond, Ray B. West, Jr., Eileen Davis, James Farrell, Hattie Bell Allen, Alan Swallow.

Omaha Writers' Conference. Details, when available, may be secured from L. V. Jacks, Hotel Paxton, Omaha.

Regional Writers' Workshop. University of Denver, Denver 10. Alan Swallow, director. June 19-July 21 (first five-week term of the University's summer school); courses offered for college credit or non-credit). Tuition \$9 per college credit or audit hour. Sessions as follows: general, short story, novel, poetry, non-fiction, juvenile writing, religious writing. Staff members include Marian Castle, J. V. Cunningham, Lucile Desjardins, Thomas W. Duncan, Thomas Hornsby Ferril, Dorothy E. S. Hansen, Florence Hayes, Vincent McHugh, Florence Crannel Means, Mark Harris, John Williams.

Short Course in Professional Writing. University of Oklahoma, Norman. W. S. Campbell, director. June 6-June 9. Tuition \$5. First day devoted to markets and marketing, second to non-fiction, third to fiction, fourth to poetry.

Southwest Writers Conference. 406 So. Carancahua, Corpus Christi, Tex. Dee Woods, director. June 3-June 6. Lectures: interviews on manuscript problems. Contests for winning manuscripts. A number of well-known writers of the Southwest will be attending.

State of Maine Writers Conference. Ocean Park, Me. Adelbert M. Jakeman, chairman. Aug. 3-Aug. 4. Leaders include Robb Sangendorph, Doris Marston, Dan Kelly, Lorine Williams.

Summer Training Course in Publishing Procedures. Radcliffe College, Cambridge, Mass. Helen Everett, director. June 26-Aug. 4. Not a writers' conference but training in book and magazine publishing.

University of Kansas City Writers Conference. Kansas City 4, Mo. Gorham Munson, director. June 7-June 17. Staff includes Muriel Fuller, Charles Angoff, William C. Lengyel, Melville Cane, Margot Johnson.

University of Wyoming has a summer festival in the fine arts, including courses in writing. Details may be secured from Professor L. L. Smith, chairman of the department of English, Laramie.

Writers' Conference in the Rocky Mountains. University of Colorado, Boulder. William E. Wilson, director. July 24-Aug. 11. Varying tuition according to workshops and weeks attended. Workshops in short story, novel, non-fiction, poetry, mystery novel, juvenile writing. Staff members include Walter Havighurst, Walter Van Tilburg Clark, Edward H. Schmidt, Frank Brookhouse, Rolfe Humphries, Mabel Seeley, Jeannette Covert Nolan.

Writers' Conference of Idaho State College. Pocatello, W. F. Jacob, director. June 26-June 30. Tuition \$10. Four-day meeting covering various phases of writing and publishing, with the expectation that the proceedings will be published. Leaders include Alan Swallow, Forrester Blake, Charlton Laird.

Writers' Conference of the University of New Hampshire. Durham. Carroll S. Towle, director. Aug. 14-Aug. 25. Varying tuition. Staff members include Robert P. Tristram Coffin, Rolfe Humphries, Gorham Munson, Marjorie Fischer, William E. Harris, Herschel Brickell, Dorothy Towle.

Writers' Conference of the University of Utah. Salt Lake City. Brewster Ghiselin, director. June 19-June 30. Tuition \$30 for contributors, \$22.50 for auditors. Staff members include Allen Tate, Irwin Shaw, Herschel Brickell, Walter Van Tilburg Clark, Louise Bogan, Marjorie Flack.

Writers' Institute of the University of Wisconsin. Madison. Details from Professor Paul Fulcher, Bascom Hall. June 26-Aug. 18.

Workshop on Creative Writing for Catholic Writers. Catholic University, Washington, D. C. Roy J. D. Defferari and Leo V. Jacks, directors. Aug. 7-Aug. 17. Tuition, \$55, plus registration and manuscript fees. Staff members include George S. Brooks, Walter S. Campbell, Rev. James Donahue, Shirley Seifert.

HOW DOES A POET WRITE?

MAE WINKLER GOODMAN

I think it would be extremely interesting if a group of poets were to take perhaps ten of their best poems and then recount the circumstances under which they were written. I wonder how parallel their experience would run. I shall start the experiment by telling a few of my own experiences, and should certainly be interested in comparing notes with other writers.

To begin with, my pet peeve is those people who point out a beautiful scene or some incident, and then add, helpfully, "Now you can write a poem about that." It just doesn't work that way for me. Recently when I took my first trip to California, a number of friends told me repeatedly of the inspiration awaiting me there; all I had

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Author & Journalist

CONTRASTS IN CONTESTS

MARY MACK

To be a more consistent winner in all kinds of contests, it is well to know that there is a marked difference in the kind of entries that win national contests and local contests.

My previous article (*A&J*, Dec., 1949) gave a very definite slant on Nationals, with actual winning entries. But, to repeat, they should be clear, concise, sincere; and they should always obey the rules. And *know* your product.

Further, *never* use decoration in any National. As a rule, judges consider decoration a bribe—your entry is judged strictly on the merits of what you say. In the past few years, an official entry blank has been a must in contests of national scope, or if they have not been mandatory, sponsors often offer double prizes when their entry blanks are used.

But when it comes to local contests, run in your own city, or what they call the metropolitan area—withina fifty-mile radius—let your imagination run riot. Most local sponsors are merchants you know, and where in national contests you do better to stick strictly to the truth, in locals, as a rule, you may offer soft soap. Local merchants love flattery, and their eye is taken with an attractive entry. They take into consideration the amount of effort you have put into the form, as well as the words. I have even known entries to win in a local, when the rule of "word limit" was broken, though I do *not* advise this.

If possible, in locals use decorations. By this, I do not mean you must be an artist. I'm not, and have won innumerable times. All you need is a pair of scissors, some glue, and some magazines or old greeting cards. I save practically all I get, because sometime or other there is something on them I can use for local decoration.

For instance, about a year ago a local chain of shops selling ladies' intimate apparel, called "Joy," sponsored a contest, with one prize each week, offering their own merchandise. It required listening to their radio program, identifying a "mystery" tune, and writing twenty-five words about it. Verse is always popular in local contests, and fre-

quently a winner. The following won me a box of nylons; the song was "Summertime."

SUMMERTIME with its beauty parade
Always brings fame and JOY to some fortunate maid.

A new Miss America has a chance to climb
On a dazzling throne each SUMMERTIME

This was apt, as it was around the time of the Miss America contest at Atlantic City. Also analyze the entry and see I not only used the song title twice, but also included the firm's name! Timeliness in any entry is always a help.

My "decoration" for this entry consisted of the following: I took a piece of colored arcraft paper, made a folder approximately 5 inches by 6. On the outside, I pasted a colored picture, cut from some magazine, of a pretty girl in a slip. Then I cut a piece of white paper, to make a folder slightly smaller than the cover. On the left side, I pasted a cutout of a pretty leg in the brand of hose sold by Joy (also taken from a magazine). On the right side of the white paper, I typed my entry, name and address. I placed the white folder inside the colored folder, punched two holes through both, and tied them with a gay ribbon.

Another week the song was "You Made Me Love You," and I figured on a different angle. I believed most contestants would write something about their sweetheart, so I decided to write about a puppy. The following won the weekly prize:

Those warm brown eyes, button nose
And the funny tail at your end.
There's no doubt YOU MADE ME
LOVE YOU.
And I know you're man's best friend.

For this I had a greeting card, from which the inside verse had been removed, which pictured some cute puppies playing. Again I made a white folder, on the left side of which I pasted a pretty girl in undies, typed my entry, name and address on the right, punched holes and tied it with a bright ribbon.

Another week the song was "I'll Be Seeing You" which gave me a grand opportunity to create a flattering verse about the Joy com-

pany. You can guess it probably had no chance of LOSING.

I get quality, value, friendly service too,
At every JOY store I patronize
So you can be sure I'll BE SEEING YOU
I deal with JOY because I'm wise.

This time, instead of a folder, I took an 8 by 10 sheet of colored artcraft, typed my verse in the center, and all around it pasted various pictures of apparel sold by Joy, such as hose, bras, panties, nighties, etc., all cut from magazines. Make your decoration appropriate—if you write about bread, decorate with pictures of toast and snacks; if about mayonnaise, picture lovely salads, etc. *Use Your Imagination, and Be Neat.* As you can see, my "verse" isn't in very good meter, but the idea got across locally. I doubt if I'd submit such entries in a National.

Then there are other local contests which require much more work, and which I never enter. However, some of my contest friends do—and win. These are the "count the dot" or match the song title to pictured cartoons, etc. They require the most elaborate decoration to win. No little picture folders will get you a thing in these.

Recently there were three contests of this type in our city. One, run by a fur firm, required you to count minks, and the prizes ranged from a mink coat, down to fur trimmed cloth coats, and credit certificates. There were thousands of entries submitted, but only the most elaborate won. Winner of the mink coat created a whole room made of cardboard, with furniture and human figures carved in soap, a small female figure standing in the room wearing a miniature mink coat, others reading tiny newspapers with ads of the firm. Other winning entries were a cardboard replica of the store fronts with doll models wearing furs; another a handmade television set showing the firm's



"I'm sorry but our publication doesn't quite come up to the standards of your material!"

~~~~~ SO ENCOURAGING! *Marguerite R. Frazier*

He sad he wed. Wife won't make bed!
She type night, day;
Back stoop, hair gray.
She get brain fag,
'Cause he nag, nag!

She get big check. He say, "By heck,
My wife big shot!
She write stuff hot!"
She smile, "That wag!
Now, he brag, brag!"

ad. A furniture store running a contest giving furniture prizes had similar entries. A friend of mine won a sectional sofa by crocheting a table cloth with all the song names, the firm name, and a slogan.

There are some local contests in which you can win without decoration, as in Nationals, just on the merit of your written entry. In these, you may win with the "patterned" entry that used to win in Nationals, because they are *new* to local judges. An example:

A couple of years ago, a local movie house wanted opinions on whether to continue double features or not. The following (without decoration) won third prize of \$25.

Double features provide a pleasure bonus,
doubling my amusement budget; usually
the pictures are a peach of a pair; seldom
do I get a lemon.

In a National contest, this fruit analogy would get me just nothing.

Here is an instance where flattery paid off—locally. A disc jockey was offering \$20 sets of Club Aluminum for a song request, and the reason you wanted it played. I tried a number of times, without success. My entry just didn't stand out. So I tried the "soft soap." It won. Here is the entry.

Who is the chap who gives out with the chatter
And who each morn, plays a prize winning
platter?

Who's the chap of whom I never tire?
His name, oh yes—it's Mac Maguire
The prize he awards I surely could use
I keep on trying, but I always lose
He says I must like a song for a reason
Because of a person, a thing, or a season
I know many that I can name
But the reason I like them is always the same.
Will you please play Evaline because its
Lilt and swing always give me a lift
When I hear it played.

I hope this article will help you make your entries fit the judges' preference, and bring you many thrill-giving awards.

Author & Journalist

EDITORS BUY BY-PRODUCTS

FRANK W. BALL

Thousands of tons of coal are hauled by my home daily. Miners and coal operators mine and sell it for its main use—fuel. But buyers extract over 200 by-products from it ranging from common coke to aspirin. Then in many instances and to certain degrees, it can still be used for fuel.

Are you overlooking the by-products in your research for article material?

A year ago I became interested in the homesteading situation in Alaska. My finished article was very interesting, I thought, and I expected immediate sale. But in my research I uncovered many little known and interesting facts about this "final frontier." A story on the fallacies about Alaska in the public mind sold to a northwestern magazine. A story of the Klondike gold rush sold to a western magazine. But the real article over which I labored so long is still "among my souvenirs."

I once delved deeply into the story of Casey Jones, the brave engineer. I had sold three or four stories about him when I recalled that his fireman was a Negro and that the author of the song was likewise a member of the colored race. Letting Casey take a back seat, I emphasized the Negro angle to this famous story and sold the article to a Negro magazine.

I also read that Casey's mother offered strenuous objection to his becoming a railroader and that in her diary she ridiculed the argument that a newly invented contraption known as the air brake would make railroading safe. This ordinary entry in her diary sold to a railroad magazine.

While compiling a history of transportation, I discovered that the bicycle has a humorous and romantic history. The story of the bike sold, but the panoramic transportation story has been consigned to the discards. It seems that people always have known that wheels were made round to roll. Had it not been for the lowly bike my work would have been in vain. Don't overlook the common by-products of your subject matter.

As a railroader, I was once searching for article material on the subject of tunnels. Like the transportation story, the finished product is still unsold, but articles about

Chicago's famous underground railroad, a subject uncovered in my search, sold at once. Likewise two stories on the long proposed subway under the English Channel.

Using by-product subjects has taught me that there are subjects, such as tunnels and bridges, where each unit has created a story unto itself. An article on the history of canals, say, must necessarily be a sketchy synopsis in an ordinary magazine article, and therefore not too interesting.

The story of Death Valley Scotty has been told and retold until an article about this colorful character has to be good to pass an editor's desk. I was fortunate enough to add one more to the long list. And in my research efforts I uncovered a tale about the funeral preparations for a tipping printer whose girl friend had placed five aces in his hand for the rites. With these he was supposed to beat the guard at the Golden Gate and make it through. This story sold to a western.

Probably my most lucrative by-product concerned a law forbidding lions to run at large in the streets of a West Virginia village. I was in search of old and odd laws that had been in force in my native state through the years when I uncovered it. The real article paid me ten dollars. The by-product paid me \$110. A very profitable bit of "charcoal."

The "Wild West town of the East," the "Tombstone of the Hills," they called the small town of Thurmond, West Virginia, because of its hectic history. I was searching for material for one more story about the drunken fights, gambling, murders, etc., that had occurred here when I found material for a story entirely foreign to my subject matter. A Godly character had lived there through the long turbulent history standing as a beacon of righteousness on a sinful shore. I sold no story of Thurmond, but two have already sold about this famous restauranteur who refused throughout the entire war period to accept pay from a minister or service man for food.

A recent submission that has brought me a check is the story of how the common English rabbit all but wrecked the economy of Australia. I was merely studying the land

situation and the story of this country's "land outback," when I found that it was literally filled with rabbits, descendants of five pairs turned loose on this continent a hundred years ago.

Virtually every subject has its by-products, long or short. Sometimes they make stories within themselves; at other times they are merely fillers. But long or short, we can't afford to become so engrossed in the real subject matter that we overlook the meat of the "huskings."

One of the best articles I have written, I think, was in reality a by-product of a history of the Baltimore and Ohio Railroad. In searching the records for material for this

four-article story, I uncovered little known facts about John Brown's famous raid. The unknown story of old John Brown brought much favorable comment. A story of the great Baltimore and Ohio railroad strike of the 'seventies was another by-product of this search.

Almost every subject of any length might be compared to a tree—the trunk as the main topic, but with branches leading out into other fields that must be treated separately. They would not go so well with the story itself because of space, for one thing, and because of subject matter, for another. Thoughtful writers are usually well paid by gathering up the fragments.

ADVISING THE BEGINNER

ALAN SWALLOW

Do editors know what they want? I go through A&J's excellent market lists and submit my material accordingly. But no matter how hard I try to slant my stuff it keeps coming back. This leads me to think that most of the editors today seem to buy just what pleases them!

There are two problems here: Has the writer turned out something which would be suitable for the editor? Why doesn't the editor buy what he says he wants? Let's suppose, for the moment, that the first question can be answered Yes. Do editors know what they want?

I sometimes think that a writer would help himself a great deal if he would stop occasionally to think concretely about what his problems might be if he were editor of such-and-such a magazine. (At *A&J* we hope to give you an illustrated article about actual editorial duties sometimes.) The writer would know that the answer to the question above has to be qualified very strongly.

In the first place, the policies of a magazine are normally set by the owners—who may or may not be the editors. Those policies, with change of personnel or with the experience of seeing the magazine go up or down in circulation, may be changed from time to time. Those policies will set forth a certain "picture" about a magazine—its audience, its specific interests, even the general balance between fiction and non-fiction, long and short pieces, etc. Then it becomes the duty of the editor to fill out that picture, not once, but every time the magazine is to appear, weekly, monthly, or whatever. And how can he do it? He can only fill out the

picture each issue by selecting from the manuscripts which come over his desk from free lance writers, by assignment of topics to dependable writers, and by using his staff to do some of the writing. Obviously, he has most control in the second two ways; the types, qualities, and amounts of manuscripts from free lance writers are the most variable factors.

Every decision the editor makes, then, must be in some comparative relationship with what he has planned, what is already available, and what he needs. Perhaps he has announced that he needs a love story 2,000-3,000 words; perhaps this day he reads such a story that he very much likes but he finds he has had a large number of these stories lately and has built up a large inventory. He may find that, although he uses such a story once a month, he must turn back many good ones because he can't use any more; and what plagues him at the moment might be how to get the 3,000-word self-help article he needs to fill out the next issue. Six months later, the situation might be just reversed. The moral is the same: when you have a promising manuscript, try the most likely markets first; but keep it going to all the possible markets.

Greeting card schedules again.

Mrs. Bonnie Day, a reader from Sheridan, Ark., who has spent ten years writing for the greeting card market, including two years as an editor in the field, approves of the comments made in this department in the February issue. Mrs. Day regularly sells \$2000 to \$3000 worth of greeting verse a year, and she is a housewife, not devoting

full time to her writing. She indicates:

"I have the inside track on the buying schedules of quite a number of firms and I can assure you that there is no seasonal slump. Of course each greeting card firm follows its own particular schedule—any similarity between the buying schedule of Warner Press and that of Dreyfuss Art is purely coincidental! There is not a month in the year that I do not sell Christmas verse; when one company quits buying it, another begins. There are two peak periods of buying: I call them the spring frenzy and the fall frenzy. The spring frenzy opens in March or April. The fall frenzy starts in August or September."

For the beginner who has not acquired knowledge of the buying schedules of the various firms, the advice is obviously similar to the advice for other kinds of marketing: Don't give up with one or even a few tries; keep trying until you are sure you have exhausted the markets for any manuscript.

HOW DOES A POET WRITE?

(Continued from Page 10)

to do was to pluck my poems off the rose trees. Well, I did write one poem while I was on the coast; sitting in my father's back yard, which resembled the garden of Eden, I wrote a sonnet which was published in the Columbus *Dispatch*. The title of it was "Autumn in Ohio." Even I have never been able to account for that. The California poems are yet to be written.

Another poem was the result of something not particularly considered a subject for poetry, namely, the family wash. But watching my laundress hang the clothes out and take them in a couple of times on one of those threatening, indecisive days, I rushed to my desk and wrote not one, but two poems, "Wash Day" and "The Laundress." Both were sold, one to *Ladies' Home Journal*. Very often I, and I suppose other poets, will start out with one idea for a poem and end up with an entirely different idea. That is what happened in this case. The first one I wrote was not the one I intended to write . . . but it was the one that appeared in the *Journal*.

Sometimes a poem breaks forth in a kind of spontaneous combustion, and sometimes it has to "simmer." Once, while at a symphony, I had the strangest reaction to the music, as if it were disembodied. I knew I had a poem . . . the unwritten poem is actually a tangible feeling . . . but not a line came for a week. Then I sat down and, with-

How can I tell what is wrong with an article, joke, or picture? Editors just say "It isn't suitable," though I have read the same type and style of material in their magazines.

I suspect that the writer is in some manner fooling himself about the likenesses of his material to that already published in the magazines he has chosen as markets. Perhaps the likenesses are even too great and the material does not seem fresh at all to the editor. Or perhaps the author has not really made an exact comparison between what he has offered and what the market does publish. If those comparisons will be made exactly—on such bases as length, reader for whom the material is slanted, subject and style of treatment, freshness of theme and treatment, etc.—the author will likely find his error in judgment. In fact, the ability to make those comparisons to his own profit distinguishes a type of "objectivity" that a writer needs to bring to his own work before he can write with any certainty.

out pausing, in a few minutes I wrote "Symphony," which appeared in the *Saturday Review of Literature*.

A more immediate reaction took place once when I happened to see my little boy's class picture lying on the corner of the desk at a very inopportune moment, just when I had promised to help him with his spelling. I bribed him to wait by promising him half of anything I would make on the poem, because I had to write this one while it was hot. It was worth his while; his share turned out to be twenty-four dollars for a poem which also appeared in *Ladies' Home Journal*. On still another occasion, breakfast led to me writing a poem which I sold to the *New York Herald-Tribune*. Looking at the strawberry preserves, I suddenly excused myself from the table and wrote a poem by that title, which ended,

and so I have preserved each ruby star
and bottled summer in a Mason jar.

When do I write my poems? The answer is pretty obvious: it can happen any time as well as any place. I have written poems with the radio blaring and several small children (not all mine!) wrestling and shouting. There are other poems that insist on making their appearance in the dead of night, or even when I am just pouring the batter into the cake pan. But the thing to understand is that a poem is not an entity in itself, a thing that simply "happens." The poem is a part, an integral, vital, living part

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SYNDICATES

Information presented below has been obtained by querying the various syndicates in detail as to their requirements. Many syndicates are supplied by staff writers or other regular sources; these ordinarily cannot be considered as markets. Other syndicates will consider submitted free-lance material. The preference is for features in series, however, spot news, photos, feature articles, short-stories and serials may be sold individually to syndicates open to such material. The method of remuneration is indicated as far as available. Some material is purchased outright; more often the arrangement is on a basis of royalty or percentage. Occasional syndicates are dilatory and unreliable in handling submissions. The Author & Journalist, of course, can assume no responsibility for the concerns here listed. Contributors are advised to send query or preliminary letter describing material to be offered, before submitting manuscripts or art. An asterisk before a syndicate indicates a fiction market.

Be sure to enclose return postage or (preferably) stamped envelopes.

OPEN MARKETS

Acme Newspictures, 461 8th Ave., New York 2. (Affiliated with Scripps-Howard Newspapers.) Considers news photos from free lance. \$3 up, Acc. Affiliated with NEA.

American Motion Picture Review Service, Room 515, 582 Market St., San Francisco, Calif. Reviews of major and specialty films, some from free lance. 200-500. Feature articles; news features; columns. 200-500. Feature articles; news features; columns. 200-500.

***AP News Features**, 50 Rockefeller Plaza, New York. News, women's, sports features, comics, fiction (30 chapters, serials, 1000 words each), second rights. Rarely buys outside and only on query.

Army Times Syndicate, 1115 18th St., N.W., Washington, D.C. Cartoons, puzzles, features, illustrated features, romance, adventure in connection with military service; oddities; pin-up photos; columns. Affiliated with Air Force Times, Vet-Times. Outright purchase at varying rates.

***Associated Features**, 28 E. 10th St., New York 3. Comics—columns, strips; serials, short stories, short-shorts, first and second serial rights. Outright purchase. Acc.: royalty basis.

Atlas Feature Syndicate, 6455 Sunset Blvd., Los Angeles 28. Crossword puzzles; news pictures, comic strips, features. Outright purchase or royalty, 50%.

Authenticated News, 97 Warren St., New York. Rotogravure feature pages only. Considers exclusive up-to-date photos, news pictures. 8x10 glossy. Outright purchase, varying rates; 50% royalty.

Authenticated News Service, Box 509, Hollywood 28, Calif. Motion picture features, news features, news pictures, free-lance. 50% royalty. Query.

Aviation News & Views, 271 Madison Ave., New York 16. Features, cartoons, news service features and pictures, columns, on aviation. Query before submission. Outright purchase at varying rates.

Building Features, Box 2583, Carmel, Calif. Columns and fillers on non-technical aspects of home building. Some free-lance contributions. Outright purchase at varying rates.

Central Feature News Service, Times Bldg., New York. Buys exclusive news and human-interest, scientific pictures and illustrated features; hobbies, art, handicraft. Send adequate caption material with 8x10 photos. Outright purchase, varying rates; 50% royalty.

Central Press Association, 1425 E. 12th St., Cleveland, Ohio. Feature articles; 600; news features, pictures. Outright purchase. Pub. (Affiliated with King Features). Always looking for feature pictures.

***Chapman, Gerard**, 116 West Ave., Great Barrington, Mass. First and second rights to serials, short stories, and short-shorts by established writers. Query first. Rates and methods of payment individually arranged.

Chicago Sun-Times Syndicate, 400 W. Madison St., Chicago 6. News service. Columns, panels, strips. Purchase some from free-lance contributors. Outright purchase, on acceptance or publication; royalty basis.

***Columbia News Service**, 150 Nassau St., New York 7. Feature articles; news features; news pictures; first and second rights, serials, short stories; short-shorts; any length. Outright purchase, Acc.

Continental Feature Syndicate, P.O. Box 509, Hollywood, Calif. Motion picture and radio features, chiefly from regular sources but some free-lance. Query first. Easton West.

Craft Patterns, North Ave. & Route 83, Elmhurst, Ill. Home-craft projects. Mostly staff prepared, but some unique projects purchased. Send photo print of project first. Outright purchase.

Crus News Service, Shickshinny, Pa. "The Unknown in History," 500-800. Purchases from free-lance contributors. Outright purchase, Acc.

Daily Sports News Service, 820 Park Ave., Brooklyn 6, N.Y. Sports and sport features. Feature articles, sports news features and columns. First and second rights, serials and short stories, varied lengths. Staff and freelance material. Payment at varying rates on acceptance. 40c reading fee on all Mss.

***Devil Dog Syndicate**, 820 Park Ave., Brooklyn 6, N.Y. Uses both staff and free-lance material. Sports, motion picture plots, news, shorts, serials, news photos, cartoons, comic strips, serials and short stories, first and second rights. Outright purchase on acceptance, varying rates; also royalty basis. Contributors must enclose 50c handling fee for MS of 5000 or less, \$1 for MS over 5000, and stamped envelope for return.

HOW TO PLOT & WRITE POCKET NOVELS \$1

Here is a brand new text which covers not only all phases of novel writing for the new, big pocket market, but the facts it contains will help you with every type of fiction. Written by Ronald J. Cooke, author of "House on Craig St." which sold more than quarter million copies, plus other books, short stories, articles.

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THE NON-FICTION PRESS

(AJ) Beaurepaire, Que., Canada

The Third Annual WRITERS' CONFERENCE

University of Utah

June 19-30, 1950

Leaders: Allen Tate, Irwin Shaw, Louise Bogan, Herschel Brickell, Waifer Van Tilburg Clark, Marjorie Flack, Brewster Ghiselin, Director.

For particulars, address:

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University of Utah, Salt Lake City 1, Utah

Elliott Service Co., Inc., 30 No. MacQuesten Parkway, Mount Vernon, N. Y. Considers news pictures, scientific subjects; photos of auto accidents, fires, industrial and manufacturing plants, safety work, mining. Buys outright for news photo displays—does not syndicate for resale. Material need not be exclusive. \$5 up, payment in acceptance. A. L. Lubatty.

EPS News Syndicate, 134 E. 59th St., New York 22. General non-timey features, illus. Query 50-50 only.

European Picture Service, 353 5th Ave., New York 16. Photos, black and white, and color; color transparencies. Regular sources and free-lance. 50% royalty. Query first.

Exclusive Features Syndicate, 900 Statler Bldg., Boston, Mass. Fact stories. Regular and free-lance sources. Nutritional research material. News features and photos. Percentage, by arrangement.

Fashion Features Syndicate, Box 63, Island Creek, Mass. 90% picture features of especial interest to women, exciting, unusual, well above average. Can also use variety of needlecraft, photos on knitting, crocheting, tatting, etc., with instructions. Can also use men's and children's fashions, food pix, interior decorations. Outright purchase, fair rates, Acc.

Fine Art Features, 3001 Carson Ave., Indianapolis 3. Special feature "Historic Churches in America"; "Our America." Has own staff artist-author.

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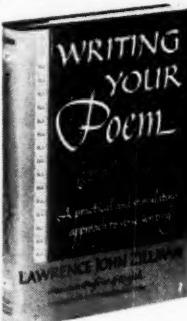
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Hollywood Press Syndicate, 6605 Hollywood Blvd., Hollywood, Calif. Supplies newspapers, etc., in all parts of world except United States and Canada. Can use fact adventure. Illustrated interviews with prominent persons, news and picture photographs. 50-50 percentage. Jos. B. Polonsky, Mgr.

Homes Feature Service, 135 Garrison Ave., Jersey City 6, N.J. Mostly regular sources; buys some from free-lances. Scientific and general feature articles, news features, news photos. Outright purchase of 50% royalties.

Independent Features Syndicate, 342 Madison Ave., New York. Features, news, news photos, from regular sources. Varying rates, outright purchase on acceptance, or percentage basis.

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Intercity News Service, 103 Park Ave., New York 17. Feature articles; news features; columns; also business and trade journal magazine articles. Outright purchase, Pub. Regular sources and free-lance.

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***MacGregor (Dollie Sullivan)**, "Dunrovin," Husquenot Park, Staten Island 12, N.Y. Second serial rights published books, from agents, publishers, sometimes from authors. Payment on publication.

***Macy Newspaper Syndicate**, 77 Park Ave., New York. Second-rights to serials, short stories, short-shorts. No further information.

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Matz Feature Syndicate, 523 Weiser St., Reading, Pa. Scientific subjects, screens, aviation articles, news pictures, comic strips. Usual rates, Pub. Ralph S. Matz. (Slow reports.)

McClure Newspaper Syndicate, 75 West St., New York 6. News features, cartoons, and comic strips, on contract only, largely from regular sources. Interested only in features that can run for a number of years, preferably daily, done by professionals. Elmer Roessner, Ed.-in-Chief.

McNaught Syndicate, Inc., 60 E. 42nd St., New York 17. Material obtained from regular sources except for organ gas cartoons. Royalty basis. No set rate.

Metropolitan Press Agency, 271 Madison Ave., Rm. 602, New York 16. Features, news pictures, columns, outright purchase, from both regular and free-lancers. Query before submission.

Midwest Syndicate, P. O. Box 583, Wheaton, Ill. Feature articles, cartoons, comic strips. 50% net, Pub.

Mondell Features, 243 West End Ave., New York 23. Feature articles, news features, columns, comic strips. Outright purchase, at 35 to 50%. Pub.

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Pan American Press Service, 130 W. 42nd St., New York. Comic strips, photos, articles, beauty and household hints. First and second rights, serials, short stories, short-shorts. Cartoons. 50-50 royalty. Outright purchase, Acc.

Pan-Hellenic American Foreign Press Syndicate, 1215-17 Park Row Bldg., New York. Religious Service.

Pictorial Photo, 3702 Lawwood Ave., Chicago 13. Nature and human interest photographs of pictorial value or advertising appeal; photos of new inventions, of children in various activities, children at play, action farm scenes, pictures of special occasions such as Christmas; strange sights and customs in foreign lands; pictures taken by members of our armed forces in the war. 1/3 commission. Also buys glossy prints, 5x7 or larger, at \$1 and up per print, and Kodachromes.

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Press Alliance, Inc., 235 E. 45th St., New York. Comic strips, columns, news pictures for Europe only. 50% royalty.

Press Features, Inc., 101 Park Ave., New York 17. (Affiliated with **Overseas News Agency**.) Feature articles; columns; cartoons; comic strips, serials, short stories, first and second rights. Payment by special arrangement, Pub.

Preston Agency (Shaw), 325 Riverside Dr., New York 25. Cartoons; comic strips. Essentially regular sources; some free-lance. Outright purchase, varying rates. Pub. "Enclosed stamped envelope."

Publishers Syndicate, 30 N. La Salle St., Chicago. Considers cartoons, comic strips. Royalties or percentage. Howard H. Anderson.

Register & Tribune Syndicate, Des Moines, Ia. First rights to serials, 36 chapters, 1200 each, modern romantic theme; comic strips; cartoons; columns. No single article royalties. Henry P. Martin.

Religious News Service, 391 4th Ave., New York 16. Daily foreign service covering major religious developments throughout the world; daily domestic service consisting of spot coverage of major activities of religious groups throughout the United States. Week in Religion, interpretative column of the week's most significant news. Features; photos; Religious Remarkables; Question Box; Inspirational Editorial; special articles released from time to time, tying up with daily news reports. 1c-2c end of each month. Opening for some correspondents.

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Standard Press Assn., 3129A Washington St., Boston 30, Mass. Uses all types of syndicate material from free-lance writers. No information on rates.

Swiftnews, Times Tower, Times Sq., New York. Illustrated news features; scientific and candid camera series; micrographs; outstanding news features for rotogravure pages. Outright purchase, varying rates. Stephen K. Swift.

Thomas F. Healy, 155 John St., New York 7. Market only for old prints, engravings, woodcuts, 18th and 19th century pictures. Query.

Thomasson's Feature Service, 3636 Morgan Ave., N. Minneapolis 12, Minn. Staff-written except for occasional pieces, for which by-line is given.

Three Lions, 551 5th Ave., New York 17. News pictures and picture-stories, some from free-lance writers; scientific picture stories for laymen. Outright purchase, varying rates, or 50-50 royalty. No articles accepted without illustrations.

Transatlantic News Features, 117 W. 47th St., New York 19. Buys black and white and color photographs and photo-features. 50-50 royalty. (Affiliated with **London Daily Mirror**.) Query.

Triangle Photo Service, 15 W. 44th St., New York 18. Photos, all types. Royalty.

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Underwood & Underwood, 3 W. 46th St., New York 19. All types of photos, from regular and free-lancers. 35-50% royalty.

Vitamin News Bureau, 900 Statler Bldg., Boston 16, Mass. Specialized material on vitamins, nutrition, public health, from regular and free-lance sources. News features, news pictures, columns, pertaining to vitamins. Percentage, by arrangement.

Women's National News Service, 45 W. 45th St., New York 19. News of interest to women. Regular sources, occasionally free-lance.

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Arrow Syndicate, 10644 Ayres Ave., Los Angeles 34. Columns, news, features. Regular sources.

Asher (Sidney) Associates, 33 W. 42nd St., New York 18. Broadway column; science column; books. Regular sources.

Associated Newspapers, 247 W. 43rd St., New York. (Affiliated with North Am. Newspaper Alliance, Bell Syndicate, and Consolidated News Features.) Not in market for free lance.

Atlantic & Pacific Feature Syndicate, Box 222, Hollywood 28, Calif. General features, staff written.

Bell Syndicate, Inc., 247 W. 43rd St., New York. (Affiliated

with the Associated Newspapers.) Not accepting contributions.

Better Features, 461 Allien Drive, Dayton 6, Ohio. Educational, columns, reviews. Usually purchases from freelance contributors, but is temporarily out of market.

Breen News Service, Empire State Bldg., New York 1. Regular sources.

Burton (Lucille) Features, Hearst Bldg., San Francisco 3. All types of material, but done by own staff.

Cambridge Associates, Inc., 163 Newbury St., Boston 16. Mass. Business and financial articles from regular sources.

Canadian-American Newspaper Alliance, Box 438, Lexington, Va. National affairs column; world affairs; general human interest and news features; science column. Staff produced or regular sources. H. H. Hicks, Ed. Dir.

Canadian News Features, P. O. Box 683, Ottawa, Ont. Canadian news feature articles personally written.

Capitol Press, 1230 National Press Bldg., Washington 4, D. C. Political features. No freelance material purchased.

Catholic Information Bureau, 214 W. 31st St., New York 1. All staff written.

Central Press Canadian, 80 King St., Toronto 1, Ont. Canada News and sports pictures and stories from regular sources; cartoons. Pays \$3 per photo, on acceptance. All material must have international appeal. F. P. Hotson.

Chicago Tribune-New York News Syndicate, 220 E. 42nd St., New York. Not in market for fiction or features.

Congressional Quarterly, 732 17th St., N.W., Washington 6, D. C. Three weekly services and a yearbook, all dealing with Congress. Regular sources.

Connecticut News Association, Bridgeport, Conn. News features, market and financial reports, staff-prepared.

Consolidated News Features, Inc., 247 W. 43rd St., New York. (Affiliated with North American Newspaper Alliance, Associated Newspapers, Bell Syndicate.) Not in the market. Kathleen Cadogan.

Cooper, Virginia M., 1514 Milan St., New Orleans 15, La. Creole Foods Writer and Cooking School, Inc. Not in the market.

Crutcher (Carlyle) Syndicate, 31st & Michigan Drive, Louisville 12, Ky. Feature articles, cartoons, columns, comic strips. Regular sources. Outright purchase.

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Dear Publication & Radio, Inc., Esther Van Wagner, Tuffy News Bureau, 30 Journal Sq., Jersey City 6, N. J. News features, columns, principally from regular sources. Outright or royalty up to 50%.

Dispatch News Features, 17 E. 42nd St., New York. Feature articles; news features; cartoons; news pictures; columns; comic strips. Rate not stated.

Dominion News Bureau, Ltd., 455 Craig St., W., Montreal, Canada. Leading U. S. syndicates in Canada.

Dodgeon Feature Service, 704 Basso Bldg., Detroit 2, Mich. Not in the market at present.

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Family Features, Suite 520, 333 N. Michigan Ave., Chicago, Ill. Columns and cartoons. Regular sources.

Graphic Syndicate, 5 W. 40th St., New York 18. Weekly columns, news charts, columns, mostly from regular sources, at varying royalties.

Handy Filler Service, Russ Bldg., San Francisco. News and semi-news, all staff-written.

Haskin Service, 1300 Eye St., N.W., Washington, D.C. All material staff-written.

Health News Service, 1300 Natl Press Bldg., Washington 4, D.C. Buying nothing now. Only filling spot news orders.

Heini Radio News Service, 2400 California St., Washington 8, D.C. Radio and television news (not program material) having to do with legislation, staff-prepared.

Hoppe (Chester) Features, 345 West 86th St., New York 24. Chiefly Sunday Magazine Section feature articles from regular staff.

Hopkins Syndicate, Inc., Mellott, Ind. Editorial columns. Regular sources.

Human News Syndicate, 119 W. 57th St., New York 19, N.Y. Music and radio, science, art, industrial. (Affiliated with *Musical Digest*). Outright purchase. Acc. Regular sources.

Independent Press Service, 275 Bleeker St., New York 14. (Affiliated with TYP. News Syndicate) Syndicates feature articles, news features and pictures; cartoons and columns. Ted Yates, Dir. Does not accept contributions.

International Labor News Service, 609 Carpenters Bldg., Washington 1, D.C. Labor news, feature articles from regular sources.

International Press Alliance, 223 E. 45th St., New York. Features, columns, comic strips, from regular sources.

International Religious News Service, 1111 Elizabeth St., Pasadena 6, Calif. Religious news features, from regular sources. No MSS wanted at present.

Lawrence (David) Associates, 1241 24th St., N.W., Washington 7, D.C. David Lawrence Daily Dispatch. No outside material.

Metropolitan News Service, Bridgeport, Conn. News and features staff-prepared.

Milans Newspaper Service, 1775 Davidson Ave., Bronx, N.Y. Editorial cartoons, sports cartoons, and a comic also, poems, contributed by staff.

Miller (Hal J.) News Syndicate, 1060 National Press Bldg., Washington 4, D.C. Feature articles, news features, columns, cartoons, news pictures, comic strips. Specializes in legislative material. Outright purchase at un-named

space rates. Regular sources. Publishers of "It's Your Congress" magazine and "The Pictorial Director of Congress."

National Negro Press Association, 2007 15th St., N.W., Washington 9, D.C. News features, columns, from regular sources.

Newspaper Features, 521 Marietta St., Atlanta 3, Ga. Regular sources; not in the market for outside work. J.C. Wilson.

O'Connor (Joseph) Organization, 5th Floor, Hobart Bldg., San Francisco 4. Political analysis, national and regional. Can use unbiased political surveys from certain unassigned areas, to 500 words. Outright purchase, at price depending on area, size, and importance of report. (Buys but little free-lance.)

Our Family Food, 468 4th Ave., New York. Food material, all staff-written.

Park Research Services, Newspaper Copy Service, Box 3285, San Francisco 19. Amusement copy only. All staff work.

Part Row News Service, 280 Broadway, New York. News and features, staff-written. Theodore Kaufman.

Patterson, David S., 1500 3rd Ave., New Brighton, Pa. Editorials and paragraphs self-written. No market.

Pengsin Photo, 520 Madison Ave., New York 22. Movie-Radio-Television picture features, from regular sources.

Popstar Press Features, 201 N. Wells St., Chicago. News-photos and cartoons for weekly newspapers, from regular sources.

Press Syndicate, Tribune Tower, Chicago 11. News and feature photos. Not a free-lancer market.

Publishers Financial Bureau, Inc., 219-221 Forest St., Babson Park 57, Mass. Business and financial. Not in the market for material at present.

Rapid Grip and Batten Ltd., 181-189 Richmond St. W., Toronto 23. Ont. Comics; women's page features, magazine pages. "We syndicate in Canada the features produced by King Features Syndicate, New York, and supplement them to some extent by a very few purely Canadian features. Not in the market for other offerings at present."

Readers Features, Drawer B, Rocky River, Cleveland 16, Ohio. News features, cartoons, columns, comic strips, regular sources. J.P. Barden, Pres.

Russell Service, 254 Fern St., West Hartford 7, Conn. Articles and columns on automobiles and safety, all staff-prepared.

Small House Planning Bureau, Baron Bldg., St. Cloud, Minn. House plans, from regular sources.

Soccer Associates, 10 Overlook Terrace, New York 33. Sports articles; soccer pictures and features; stamp articles. Practically all from regular sources. Outright purchase, Acc., rate depending on material. 15% royalty. (Query)

Sports Page Feature Syndicate, Box 215, Long Beach, Calif. Sports page material from regular sources only.

Standard Filler Service, Times Bldg., St. Cloud, Minn. News and sports fillers. Staff-prepared.

Star Feature Syndicate, Box 88, Alhambra, Calif. Psychological and health features produced by John C. Kraus. Ed. No outside material.

Star Newspaper Service, 80 King St., W., Toronto 1, Ont., Canada. (Syndicate department of the *Toronto Star*) All types of material with British or Canadian angle, from regular sources. First rights to serials, 30,000 words; short stories, 1,000 words; news features and pictures. Avoid Americanisms. Royalties, 50%. E.P. Hotson.

Transworld Press Service, 521 Fifth Ave., New York 18. General features from regular sources.

United Features Syndicate, Inc., 220 E. 42nd St., New York. (Affiliated with United Press) Considers distinctive ideas for continuous features, columns, cartoons, comic strips, etc. No separate features. No fiction. Usually regular sources.

Universal Trade Press Syndicate, 724 5th Ave., New York 19. News agency covering business papers; inquire for staff vacancies. Outright purchase, percentage 65%-75%. Very little free-lance. M.S. Blumenthal.

Vanguard Features Syndicate, 7147 S. Cyril Ave., Chicago 49. Juvenile articles and quizzes, regular sources.

Western News Service, 215-A State Capitol, Sacramento 14, Calif. News service using only stories developed by staff.

Wheeler Newspaper Syndicate, 302 Bay St., Toronto, Ont. First and second-rights, short-shorts, 1,000 words. \$5 Min. Outright purchase. Pub. Not buying currently.)

Wood Features Syndicate, 172½ S. 18th St., Columbus, Ohio. Columns, from regular sources.

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WHAT THE EDITORS WANT NOW

A new food magazine, as yet unnamed, will be published in September by Macfadden Publications, 205 E. 42nd St., New York 17. This magazine is to be the U.S. counterpart of a successful magazine Macfadden publishes in Argentina under the name *Muchos Gustos*. Jacobo Muchnik is slated to be editor of the journal.

—A&J—

Flair, the new and unusual monthly issued by the Cowle publishers at 511 5th Ave., New York 17, was announced in these pages previously. Definite wants, as indicated by Fleur Cowles, editor, are for general interest articles 1000-4000, quality short stories 1500-4000, a limited amount of verse. Art work is mostly commissioned, but the magazine would like to see artists' work for possible commission. Departmental material is all staff-written. Payment is at no set rate but determined by such judgments as quality, length, commission, and supervision required of editor.

—A&J—

Because he was away on a winter holiday when *A&J* queried him for his report for the Forecast Issue, Leo Margulies sent in his comments too late for use in the March issue. However, since Mr. Margulies has given us such a complete report on the prospects for pulp magazines in 1950, we are running his comments in full. Mr. Margulies is editorial director of the many magazines published by Standard Magazine and Better Publications, 10 E. 40th St., New York 16.

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"An attempt to forecast the future of the action-fiction business for a period even so short as twelve months is the sort of job that might have challenged Nostradamus — particularly the twelve months ahead which include the last three-quarters of 1950 and the first quarter of 1951. Yet, brashly, I am more than willing to give my opinion, in the hope that it will help beginning writers and those not long enough in the field to be able to form their own judgments of business conditions.

"A healthy pulp market demands more of editors than judgment of stories. It requires a certain amount of anticipation and understanding of drifts and trends in the activities of those who buy and read the magazines. Anticipation because pulp magazines are made up so far in advance. As I write this, early in February, we are already editing August and September issues, and are actually putting our June magazines through the composing and press rooms.

"This long-range activity means that when the disruption in the magazine business occurred in 1948 and extended into 1949, it found a number of the chain magazine houses like ours with tremendous backlogs of unpublished stories. When economic considerations among our readers began to be reflected unfavorably in the purchase of magazines and it became necessary to keep magazines on the newsstands long enough

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to dispose of an edition profitably, the number of stories that could be published was naturally reduced.

"This huge inventory loomed as a colossal obstacle to the continued sale of new stories and it hurt the full time free lance writers. We have had more than a year now to cut into the backlog and while the rate has not been as high as we had hoped, we have managed to make some reduction in it. In the months to come this will continue as stories will continue to go from our safe to the pages of the magazines. Long before the end of 1950 we should be once more actively in the market with accelerated buying, which should be something of a silver lining in the dark cloud of most free lance authors in the pulp field.

"I mention free lance authors particularly because this is the group which is forced onto short rations at a time like this. Most magazine houses, including ours, have a group of old reliables as a nucleus for their month-to-month requirements of lead novels, series novelettes and specialized features and departments. Naturally a publish-



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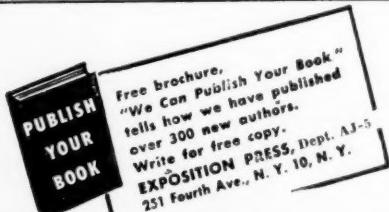
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er and his managing editor must hold this group together to continue in business. Yet in 1949, even this old guard found itself curtailed in production because of the market situation.

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"We are also hoping that settling factors in business generally will have their usual pleasant reaction upon magazine sales. This will permit us to restore some of our titles to more frequent publication, in which case the demand for stories of all types will be greatly accelerated and demands upon freelance writers considerably increased.

"It's an ill wind that blows no small good, however, and I think at least one beneficial result has come out of this literary recession, good for publishers, editors and writers. During the lush days of the war and the three years of boom which followed, selling stories was so easy that many freelance writers believed anything would go. To an extent they were correct for we had so many pages to fill that we couldn't be as critical as we normally were. The result was that many writers became careless in writing and lackadaisical in assembling good plot material and developing it along proper technical lines.

"That particular honeymoon is over, to the consternation of some authors who were getting away with murder. They think we have stopped buying altogether. We haven't. All during 1949 and the early months of 1950, we have constantly emphasized the fact that whatever the conditions there is always a market with us for good, well-written stories. The authors who took this advice seriously have improved their work by utilizing the principles of craftsmanship they always knew, but did not always consider important. These are the boys and girls who have been getting regular checks. The careless writers are the ones who think the bottom has dropped out.

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"Now, for the months ahead, we reiterate, and we cannot make the statement too strong:

"There is always a market for good, well-written stories at Standard Magazines and Better Publications. If you can supply us with something that measures up, send it along. We'll be glad to see it—and glad to buy it."

—A&J—

The Modern Living Press, 17 E. 45th St., New York 17 (associated with Toby Press, publishers of Al Capp Magazines) have just announced they are looking for material for a new monthly, digest-size magazine. The working title of the magazine is *It Happened to Me*, and the executive editor is Lawrence C. Goldsmith.

Material desired is classified into four types by Mr. Goldsmith: 1. Fictionalized case histories. Stories on overcoming emotional problems told with the full emotional treatment, conflict and dramatic incident of the confession story but arising from a case-history described by the person who supplies the insight on the problem. He may be a marriage counselor, a family service consultant, psychiatric case worker, V.A. advisor, minister or doctor with some knowledge of psychology, psychotherapy, etc. The counselor mainly interprets; the problem must be solved through dramatic action. The problem should be familiar enough that the reader may identify with it; no psychotics. Our approach is positive: fears are unreasonable, the person can overcome his

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Rate of payment will be 3 cents per word.

- A&J -

Poet Margery Mansfield and her husband, Kelly Janes, have just published the first issues of a new poetry magazine, *Grace*, at Monterey, Mass.

- A&J -

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- A&J -

Some notes from our New York representative:

Many an author has got his first break in a contest, not always as a winner, but as a runner-up who attracted the attention of a judging editor who asked the author for something else. Every author is urged to enter a contest. When an announcement of a contest is made, the author should mark it down on a card, keep a card-file of all open contests right before him, for constant reminding.

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Author & Journalist

The competition between *True* (67 W. 44th St., New York 18) and *Argosy* (205 E. 42nd St., New York 17) is very keen at the present time. Every manuscript submitted to either market is very carefully considered, particularly if the author assures the editor that the script is a "first."

More manuscripts are first submitted in outline query than ever before in the history of professional writing. Editors are quick to report on queries, giving the complete script a better consideration when it arrives. Whereas this has mostly applied to non-fiction in the past, it is also being done with fiction with good results. Only the general idea of the story in outline, not the details of plot.

In competitive fields, magazine contents page credits are being watched carefully by rival editors. These credits are getting to be as advantageous as screen credit in Hollywood.

As of March, there were no closed markets on any national magazine published in New York.

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Some interesting observations: fewer plagiarisms were reported in the past year than in any previous year; it costs about \$1.00 to publish an average book today in New York, as against 40 cents of ten years ago; poetry is still a non-commercial product in New York; comics are about 50% off high; sex is still a good product in books, but not so good in short fiction; all New York editors are wide open for what they call "something new"; a popular short story length is 3500 words; for the first time in months, New York literary agents were receiving, in March, telephone calls from book publishers asking for material.

- A&J -

Further information on *Zest*, American Success Aids, P.O. Box 147, Bellmore, N. Y. The magazine will be 90% subscriber-written, advises Fred F. Muro, Jr., editor, and it will be devoted to publishing the work of new writers. Rate of payment, on publication, will be 1½ to 3 cents per word for articles to 1000, essays to 500, short stories to 1000, fillers 50 to 150 words; 50 cents per line for humorous and off-trail verse; \$2 each for "embarrassing moments" and "bright sayings of kiddies" materials; \$1 each for jokes and epigrams; \$3 to \$5 for photos. Emphasis in the magazine will be

on humorous; next most welcome type of material is the highly imaginative.

- A&J -

American Photography, formerly published in Boston, is now being issued by Bridges-Arnold Publications, 607 Guardian Bldg., St. Paul 1, Minn. John C. Bridges and Karl D. Arnold are editors, and they also publish *Hearing Aid* and *Modern Card Shop*.

- A&J -

Jim Bishop, editor of Fawcett Gold Medal Books, 67 W. 44th St., New York 18, has sent out the following announcement after the first months of experience of the new book firm:

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Grover Jacoby, editor of *Variegation: A Free Verse Quarterly*, Room 549, 124 W. 4th St., Los Angeles 13, indicates that his magazine should have been listed in our January issue under the heading "Verse magazines making cash payment." *Variegation* has paid a minimum of 20 cents per line for all free verse accepted. In addition, the magazine recently started a department "Poem Reviews" (reviews of single poems rather than books); for these reviews of not more than 150 words the payment is \$2.50.

—A&J—

Public Works, W. A. Hardenbergh, editor, 310 E. 45th St., New York 17, reports the following needs:

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—A&J—

"The Sierra Press Bureau is a service agency supported by the Reno Chamber of Commerce, P.O. Box 1806, Reno, Nev., for the dual purpose of publicizing Reno and its surrounding resorts, outdoor sports, scenic and residential attractions. Keep us in mind in the event that we can be of any assistance whatsoever to you or any of your subscribers on stories, articles, photography, or research problems connected with Nevada and particularly the northwestern corner of the state." Selby Calkins, Director.

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but pay according to our opinion of the worth of the individual manuscript. We pay for everything that appears in the pages of *The Saturday Evening Post*, with the exception of the letters which appear in our letters column. All rights are purchased, but upon publication all rights except American serial rights (including Canadian) revert to the author upon demand, without charge.

"We begin buying seasonal and topical material two or three months ahead of publication date."

—A&J—

Carol Ely Harper, managing editor of *Experiment*, 6365 Windermere Rd., Seattle 5, Wash., requests that this magazine now be listed among "verse magazines making cash payments." Contributors are paid \$5 per page for poetry used.

—A&J—

"We are making plans for an extensive television program, and the company is particularly interested in finding new creative writing talent." Duane McKinney, executive producer, Official Television, Inc., 25 W. 45th St., New York 19.

—A&J—

Legarde S. Doughty has been named poetry editor of *The Humanist*, a bi-monthly magazine published at 137 S. Walnut St., Yellow Springs, O., by the American Humanist Association.

HOW DOES A POET WRITE?

(Continued from Page 15)

of the poet himself, and the poem is the poet making himself articulate. The poem is as simple, and as mysterious, as life itself.

The experiences the poet writes from, and of, are not necessarily experiences as other people conceive them. For the poet an imagined experience or picture can be as real as reality itself. For example, I have written quite a number of poems about birds, all of which have been published in such places as *Nature*, *Christian Science Monitor*, *Scientific Monthly*, etc.; yet when I first wrote the poems I could not have identified any of the birds except perhaps a cardinal or blue jay. An Audubon bird guide was my only inspiration, though most people who read the poems could not believe this. I have also written a number of poems about my daughter. Actually, I have two sons and never had a daughter!

MOSTLY PERSONAL

(Continued from Page 5)

Mr. Fontaine wrote us: "It seems to me that if you are funny and can restrain yourself from doing more than 300-400 words a clip, all you need is a copy of *A&J* for your markets and an adequate supply of stamped envelopes."

Frank Ball writes of by-products in non-fiction from Barboursville, West Virginia. Mary Mack is the penname of a popular winner of prize contests. Mae Winkler Goodman lives in Cleveland; she has contributed poems to nearly all the poetry markets and won various prizes, including, recently, the publication of a book of poems by American Weave.

Some of our readers had fun in chiding us over the fact that several thousand copies of the March issue went out with a "typo" in the title of Douglas Shenstone's article, "The Wrapper is Half the Battle"; in those copies the word was spelled "Wrappr"? Here is one of the fine jests we received:

"The Wrappr Is Half the Battle"
(So Douglas Shenstone states)

With compositors, though, the title If comprssd well, also rates.

Thanks. Anyway, the error was caught in mid-run and most of the copies went out without that error!—A.S.

IT'S A FUNNY THING

(Continued from Page 8)

they have always been polite and prompt. As far as I know nearly any national magazine will buy humorous pieces of from 250 to perhaps 700 or 800 words, provided the pieces are really humorous and fall into the general pattern of the magazine in question.

Payment from the slicks is very adequate and if a man was funny enough he could probably live comfortably this way. That is, if he stayed single and sober.

As a final suggestion, I believe it wise to consider carefully what you submit as a short humorous piece. Be certain it's short and even more certain it's humorous. Nothing is so sad as a humorous piece that isn't.

Obviously the shorter it is the less sad it will be.

— *A&J* —

A news note: The Library of Congress has issued an 8-page bulletin, "Special Facilities for Research in the Library of Congress," which may be had on request from the Library of Congress, Washington 25, D. C.

Prize Contests

Manuscripts of from 100,000 to 125,000 words—fiction, biography, or fictionalized biography which emphasizes Christian living or example—should be submitted on or before March 31, 1951, for consideration in the \$5,000 Rung Award contest sponsored by the Muhlenberg Press, 1228 Spruce St., Philadelphia 7. The award will consist of \$2,500 outright and \$2,500 in advance royalties. Manuscripts which do not win the award but which are deemed worthy of publication by the five judges, to be appointed, will be regarded as submitted by the author for consideration by the Muhlenberg Press, subject to the negotiation of a publishing contract with the author.

— *A&J* —

For the second year the organization known as Poetry Awards, 1420 E. Mountain St., Pasadena 7, Calif., is offering \$3,000 in various prizes for poetry. The contests are four: (1) For poems in English by undergraduate college and university students, prizes \$100, \$50, and \$25, plus publication of these poems plus others in the annual volume *Prize Awards*; closing date Dec. 31; (2) For poems published in English in magazines, recommended by the editors of

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the magazines, prizes \$200, \$100, and \$50, plus publication of these and others in the volume *Poetry Awards*; closing date Dec. 31; (3) \$1000 for the best long poem of unpublished verse in English, from 600 to 1000 lines; closing date July 1; (4) \$1250 in cash to the author of the best book of miscellaneous verse published between July 1, 1949, and July 1, 1950; closing date July 1.

Copies of the circular concerning the awards may be secured from Poetry Awards.

- A&J -

The Sidney Hillman Foundation announces its 1950 Prize Awards in General, Periodical and Labor Journalism, Radio and Television, Fiction, Drama and Motion Pictures. Submissions in these respective fields may deal with the general subjects of trade-union development, race relations and world peace, including related problems. Especially relevant will be those submissions "dealing with a Labor or Social Theme, honestly representing the labor struggle or the struggle for human betterment."

Submissions must be received by the Sidney Hillman Foundation, Inc., 15 Union Sq., New York 3, not later than Feb. 1, 1951. Only work appearing in 1950 is eligible. The material may be submitted by the author, his publication, or his agent. Final scripts must be submitted in connection with the Radio-Television, Drama and Film Awards.

The awards are eight in number, the prize being \$500 in each category: Journalism Award, article or series of articles in any general newspaper; Editorial Award, editorial in a daily newspaper; Labor Press Award, article or series of articles in a labor publication; Magazine Award, article in a magazine of national circulation; Radio-Television Award, program over radio or television under professional auspices; Fiction Award, work of fiction which has obtained book publication; Drama Award, play produced under professional auspices; Film Award, motion picture produced under professional auspices.

- A&J -

The Fourth Annual National Writing Contest for Hospitalized Veterans is sponsored by the volunteer Hospitalized Veterans Writing Project, 919 N. Michigan Ave., Chicago, and complete information may be secured from that office. Awards this year will be in 15 categories: mystery story, under 1500 words preferred; short story under 1500 words; articles under 1500 words; "The Book I'd Like to Write," 500 word outline; plots from newspapers outlined in 500 words; story or cartoon books for children under 12; books for young people over 12; "Variety

Show" type of column; gags and suggestions for cartoons; poetry either serious or humorous, 20 lines or under; radio play; quarterly year-round poetry contest; hospital newspaper; hospital writing report; educational therapy. Except for the quarterly poetry contest, all contests close May 31, 1950. Two copies of each entry must be mailed to the sponsoring organization.

- A&J -

The sixth \$6000 short story contest sponsored by *Ellery Queen's Mystery Magazine* in cooperation with Little, Brown and Co., will close Oct. 20, 1950. Original detective or crime stories, preferably less than 10,000 words in length, will receive the following prizes: \$2000 first, five second prizes of \$500 each, and 5 third prizes of \$300 each. Prizes include publication rights in the magazine, with granting of book rights to the magazine, with supplementary payment when those rights are exercised. Entries should be accompanied by the usual return envelope and sent to the Detective Short Story Contest, care of the magazine, 570 Lexington Ave., New York 22.

- A&J -

Plays, the drama magazine for young people, is offering \$500 in awards for the best one-act plays suitable for production by young actors. Prize plays will be published in the magazine. The contest closes July 1, 1950. Rules and further information may be secured from the Contest Editor, *Plays*, 8 Arlington St., Boston 16, Mass.

- A&J -

Guide Periodical Service, P.O. Box 52, Detroit, Mich., publishers of *The Hobby Digest*, has acquired *Antique and Hobby Chatter* from its publisher, Alan W. Farrant, of Los Angeles.

YOU NAME IT CONTEST

Inadvertently, *A&J* editors named their classified advertisement section Buy Lines, not realizing that Buy-Lines was a trademark name and the property of Nancy Sasser. The editors have now discontinued that name for the section, but who can think of another handle as good as Buy Lines? The answer is simple: an *A&J* reader! Therefore, beginning immediately, AUTHOR & JOURNALIST offers a prize for the best department name—one or two words—for its classified ads. Contest closes June 1. First prize, a year's subscription or extension to *A&J* and a copy of *Words Into Type*; second prize, a year's subscription to *A&J* and a copy of Schoyer's *Vital Anniversaries* (1950); third prize, a year's subscription to *A&J*. Entries should be typed on a postcard and mailed to AUTHOR & JOURNALIST, Denver 10, Colorado.

A & J CLASSIFIEDS

(CLASSIFIEDS offers you, the reader and writer, an opportunity, for a few cents, to air your wares, from one line to 50 words' worth. Your wares may be of a miscellaneous nature — publishing venture, book exchange, your Aunt Fanny's quill pen, anything you might want to sell. Or you may want something that one of the readers has stashed away in mothballs — an original Renaissance Ms., an interesting personal letter to come your way now and then — well, almost anything. Then, too, maybe you'd like to say something to all of us — get it off your chest. CLASSIFIEDS is the place for it. Taboos? One: A&J asks that the lines here be in good taste. Literary critics and agents, typists, stationers, and those who offer correspondence courses have found advertising space elsewhere in the magazine. Rates here run 7c a word for the first insertion and 6c after that, for the same copy. Copy deadline is the first of the month preceding publication. Address correspondence to CLASSIFIEDS, AUTHOR & JOURNALIST, Denver 10, Colorado.)

—A&J—

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